

BRIGHT LIFE

“COME, now,” I said, “put off these webs of death,
Distract this leaden yearning of thine eyes
From lichened banks of peace, sad mysteries
Of dust fall’n-in where passed the flitting breath :
Turn thy sick thoughts from him that slumbereth
In moulder’d linen to the living skies,
The sun’s bright-clouded principalities,
The salt deliciousness the sea-breeze hath !
Lay thy warm hand on earth’s cold clods and think
What exquisite greenness sprouts from these to grace
The moving fields of summer ; on the brink
Of archèd waves the sea-horizon trace
Whence wheels night’s galaxy ; and in silence sink
Thy pride in rapture of life’s dwelling-place !”

WALTER J. DE LA MARE.



RECENT EXCAVATIONS AT CARTHAGE

IT is to be regretted that modern criticism refuses credence to the charming story of Dido and her association with the foundation of Carthage. While recent research seems to suggest that the Cretan Labyrinth was no myth at all (or at any rate a fable reared upon a strong substratum of fact), the opposite result has overtaken the Carthaginian legend; and Dido perishes, not in the flames of her funeral pyre, but under the fierce and withering light of historic inquisition. We are to relinquish our faith in the pleasing story of the bull's hide cut into many strips, and to accept Byrsa as being derived from Bozra, a Semitic word signifying fortress.

Mr. Bosworth Smith, writing some seventeen years ago, applies to Carthage the memorable words of Gibbon describing Palestine as it has been ever since the Crusades: "A mournful and solitary silence has prevailed along the coast which so long resounded with the world's debate." And to the casual observer these words might seem to apply with equal force to-day.

On this wind-swept peninsula, where four Empires have raised cities which have vanished, whose mosaic floors lie piled one above the other with wide intervals of earth in between, here one sweeping glance will take in almost all there is left to see. The ruins and excavations to the right and left of the Cathedral; the gigantic Cistern, with its marvellous groined

roof going away back into cavernous distance ; the ruins of the Roman Basilica, the groups of flat white buildings which shelter the few Arab peasant inhabitants of to-day; and, further away to the left, the Convent built beside the tomb of St. Monica, spot reminiscent of that epoch when Carthage became the centre of African Christianity ; and further on that sweet white town sacred to the Arab, which Christian foot seldom defiles, Sidi-bou-Said, which clings like a group of white sea-birds to the side of the red cliff.

Behind the great white Cathedral—the one imposing erection here—over on a lonely little hill stands a solitary cross sacred to the memory of St. Cyprian, who perished on that spot and won his martyr's crown—and lower down beyond the station is the arena where St. Perpetua was devoured by the wild beasts.

In front are the miniature lake and ancient port where the pride and glory of the Phoenician race—their fleet of five hundred ships—was towed out of the harbour and deliberately burned in sight of the citizens by their treacherous and brutal conquerors.

And this apparently is all that remains to-day of the richest city of ancient times, the pioneer of international commerce, who not only held the proud position of mistress of the seas, but also enjoyed a period of uninterrupted prosperity for a period extending over seven hundred years, the story of whose decline and fall alone forms the stateliest of epics. And so when the time-pressed traveller pays his hurried visit here, he may perhaps be pardoned if, after a cursory glance round at things in general, he returns to his carriage and makes straight back for Tunis, revising the time-honoured sentence to "*Deleta est Carthago.*"

In front of the Cathedral, on the brow of the hill, stands enclosed in its garden the Convent and Museum of the White Fathers of Carthage, into whose skilful hands has been entrusted the very careful and painstaking excavations of the treasure-laden soil of the ancient city's site.

Though a missionary community receiving and training continually changing candidates who are drafted south to the desert to teach the heathen the True Faith, and certain manual arts, still the director of the Convent, the Reverend Father Delattre, sees men come and go, and himself remains with a little band to accomplish one of those glorious victories of peace, by patient research, by applied scholarship and by untiring zeal, forcing the past to yield up her secrets, to unfold page by page the mystic scroll of the buried years.

Wherefore behold a change, silent and modest though methodic, and tentative in its beginnings, but pregnant with mighty results, and the Convent Museum which stands where the ancient Phoenician citadel once stood, holds to-day such a precious and unique collection as must command the profoundest admiration and distinguished recognition of the world's *savants*.

In the Museum of Antiquities at Cagliari is another rich and interesting gathering of Punic remains and workmanship, collected in Sardinia alone—an island which would appear to have imbibed and retained a more thoroughly Phoenician character than any of the other Carthaginian territories, not even excluding Cyprus. But the main point of difference between the collection at Cagliari and that at Carthage seems to lie in the fact that the former is of a more or less fixed character, the precious bequest of a few rare souls and the spoils of another district many miles from Cagliari in the north-west of Sardinia, whereas the treasure garnered up at Carthage grows in ever increasing quantity; and the continual record of each find, with its image and superscription, is given to the world through various channels—notably that of the *Comptes Rendus* of the *Académie des Inscriptions et Belles Lettres*.

The systematic excavation of Carthage undertaken on the initiative of Cardinal Lavigerie, and pursued with so much enthusiastic pains by the Reverend Père Delattre, in addition to his unceasing ecclesiastical duties as Arch-Priest of the

Cathedral of St. Louis of Carthage, have occupied a period of upwards of twenty years.

Unquestionably the most fruitful results have been obtained from the cemeteries, Christian, Roman, and Phoenician, and more especially the latter, the oldest of which is the Necropolis of Douïmes.

Anything approaching a summing-up is obviously out of the question in the case of work still in progress. For drawing conclusions and compiling a history of Carthage in the light of modern excavation, the time is necessarily not yet, but meanwhile it may be of interest to recount some of the results obtained from opening up the ancient cemeteries surrounding the Byrsa or citadel, and its environs.

The chief of these are the Christian cemetery of Damous-el-Karita, excavated in 1884. A Roman cemetery of the "Officiales" in 1888, and again in 1895 and 1896. A Jewish cemetery at Gamart in 1895, a Punic necropolis in the flank of St. Louis' Hill, 1891-1892. A Punic necropolis at Douïmes; and lastly, the inexhaustible Punic necropolis near St. Monica's Hill, and the battery of Bord-el-Djedid.

Though the cemetery at Douïmes is considered the oldest of all, we have chosen the next oldest, that of St. Monica's Hill, as offering perhaps a richer variety, if not a rarer and more choice collection, of treasure trove.

Towards the end of November 1897, M. Célérié, Guardian of the Battery of Bord-el-Djedid, in causing a trench to be made to obtain sand, came across traces of Punic sepulture. After making certain investigations, M. Célérié became further convinced of the genuineness of his find, whereupon he communicated the news to the Chaplain of St. Louis, then engaged in excavating the Amphitheatre, the site of Perpetua's death. The Reverend Père Delattre there and then resolved to suspend the work he was engaged upon in order to undertake the exploration of the newly found necropolis. This enterprise has yielded, and up to this present day continues to yield, such happy results that there can scarcely be placed a limit to

the possibilities one may dare to hope for in the future in connection with this subject and the light which may come to shine upon Phœnician origins.

With regard to the marked differences existing between the two cemeteries of Douïmes and Bord-el-Djedid, the Reverend Père Delattre writes :

We are acquainted to-day with the mode of sepulchre in use among the Carthaginians during the seventh and sixth centuries before our era, as well as during the third and second centuries. Then after stating that the *savants* agree in attributing to the second of these two periods the necropolis of St. Monica's Hill, he goes on to say : The two large Punic necropoli which we have explored at Douïmes and near Bord-el-Djedid, offer considerable differences, confirming the gap which seems still to exist in the chronological order of the various modes of Carthaginian sepulture, but he adds the following foot-note : I adopt here the date lately assigned by M. G. Perrett to our two necropoli ; I am inclined, nevertheless, to believe that that of Douïmes served as late as the fifth century, while that of Bord Djedid already existed during the fourth century. Thus the interval which separated the end of the first from the commencement of the second could not have been very considerable, and the gap which exists between the funereal appurtenances of the two might be filled up by a study of the necropolis of St. Louis, which does not appear to have been abandoned from the foundation of the city until its destruction by the Romans in 146, and includes in consequence types of sepulture of every epoch.

The most ancient Punic sepultures are characterised by a simple grave, or by caves constructed by large stones, by special funeral accompaniments, by the absence of cremation and that of coins. The less ancient Carthaginian tombs have been hollowed in the rock at the extremity of the region of cemeteries, and that which characterises them above all else is the simultaneous use of inhumation and cremation, as well as the presence of numerous coins.

The more ancient necropolis has furnished us with quantities of hieroglyphics ; the less ancient, while containing scarabæi and Egyptian amulets, after a year of excavation has not yielded a single hieroglyphical sign.

The terra cotta figurines taken from Douïmes have moreover either an Egyptian or proto-Corinthian stamp, while those coming from Bord-Djedid show on the contrary an Italo-Greek or Etruscan influence.

So much for the lines of demarcation separating the usages

of one age from another ; but before finally dismissing this side of the subject in order to proceed further we may stay to note an interesting coincidence, namely, at the same time that M. Heron de Villefosse received and communicated an account of the first Punic discoveries at Bord-el-Djedid to the Académie des Inscriptions et Belles Lettres, at the port of the ancient *Berytus*, in the dunes which extend to the south of that town between the mountains and the sea, some funeral pits were found enclosing the remains of wooden coffins and jars of Phoenician and even Greek graffites. Perhaps the parent origin of these two necropoli so widely separated, though washed by the waves of the same sea, could not be better demonstrated.

Meanwhile an interesting and somewhat important discovery had been made at Bord-el-Djedid—which went still further towards reviving the bonds between these two distant coasts, namely, a Punic inscription graven in very fine characters on a plaque of whitish stone. It is composed of nine lines enclosed in a cartouche formed by a raised rim which frames the front of the stone, and proved to be a votive offering to Ashtoreth and Tanith. It is the longest and most important that has been met with at Carthage up to the present moment, Unfortunately it is incomplete.

MM. de Vogüé, Phillip Berger, and Clermont Ganneau have all studied it, and the conclusions arrived at by the latter seem to show that it belongs to the epoch when Carthage was independent and is a dedication to Ashtoreth and Tanith of Lebanon of two new sanctuaries and their entire contents, and gives an enumeration, unfortunately incomplete, of objects manufactured and sculptured, of sacred vessels, possibly of altars placed before the sanctuaries, and it finishes with a date indicated by the name of the month of Higar and the names of the magistrates. Their list is long and apparently arranged in hierarchic order.

First come the *suffetes*, supreme magistrates of the city, then persons simply designated by the title *Rab*, members, no

doubt, of the Senate, then the high priests, sons themselves and grandsons of high priests, lastly a magistrate whose function remains to be determined.

The inscription commences with these words, "To the Goddess Ashtoreth and to the Goddess Tanith of Lebanon, two new sanctuaries." This is a sufficiently interesting commencement, and reveals an unexpected fact, since up till that moment it was usual to confound Ashtoreth with Tanith. M. Phillip Berger advances the suggestion that these two divinities might correspond with Demeter and Persephone, that is to say, Ceres and Proserpina.

The inscription goes on to enumerate the contents of these sanctuaries and all things pertaining to them, columns and sculptures, works in gold, stairs, steps, barriers of enclosing walls, &c.

M. Clermont Ganneau fills in the gaps of the text, and makes the first part to read thus :

"And in like manner they (the people of Carthage) have surrounded with an enclosure the Chomerat (or the Chomerots) in order to (protect) the hill of . . ."

From the fifth line he goes on to decipher thus :

"And the expense has been entirely borne by the people of Carthage from the greatest to the least. Made in the month of Haijar, the suffetes being Abd-el-Melkart and . . ."

Here the name of the second suffete is missing. The Carthaginian year was indicated by the name of the supreme magistrates or suffetes in charge, just as, later on, the Roman year was designated by the name of the two consuls.

At the sixth line M. Clermont Ganneau reads, "The suffetes being Chophet and Hanno"—and here the learned epigraphist finds cause for rejoicing, for he takes it that there are here two dates given, which he looks upon as forming the first step in Punic chronology, since for the first time it is possible to establish, at an unknown distance, it is true, two suffetic years in relative order.

The rest of the inscription names civil and religious



Architectural Fragments—*Temple of Ceres, Carthage*



functionaries in charge during the construction of the two sanctuaries. First comes the *Rab* Abd-el-Melkart, son of Magon, who possibly may be identified with the chief of the famous Council of the Hundred, who administered the affairs of Carthage. The other persons named on the stone are Azrubaal, son of Chopet, the high priest, which would seem to indicate that the function was hereditary; then lastly, a person of the name of Akboram, son of Hannibaal, whom M. Clermont Ganneau takes to be a master builder, and M. Phillip Berger, a questor. The last-mentioned *savant* was of opinion that the stone has been found in the neighbourhood of the Temple of Ceres, and subsequent discoveries would seem to have added strength to his surmise.

In the course of excavating this spot there next came to light the stumps of fluted columns of Numidian marble, and other architectural fragments, likewise of marble and of a beautiful style, such as bases and capitals, cornices, pilasters, and capitals of pilasters, and numerous fragments of inscriptions sufficient to indicate the presence of a sanctuary at some former time, and in addition a statue of Ceres in a fine state of preservation, laden with fruit (grapes, figs, and bananas), and bearing a wheatsheaf, the habitual attribute of this divinity, who was surnamed the "Goddess of the Harvest."

A beautiful classic head of the goddess was likewise found here, veiled and crowned with wheat-ears; then came some curious fragments, apparently portions of a large marble serpent or dragon, on which strode a tiny cupid, portions only of the little body and limbs remaining, and another stump belonging to the region of the reptile's head, and bearing wings.

On finding these Père Delattre says he no longer retained a single doubt that these fragments belonged to certain winged serpents or dragons driven by small cupids, which drew the car of Ceres, since it is thus, according to the fable, that the goddess is represented going to search for her daughter Proserpina, whom Pluto had borne off to dwell with him in Hades.

It was often the custom in Roman times to confide the sacerdotal ministry of Ceres to matrons of the upper classes, whose office lasted for one year ; and M. Delattre mentions that in an epitaph from Carthage which was acquired by the British Museum from Mr. Davis, the word *Cerealis* is given as a cognomen or possibly a title to a woman of Carthage.

The *ludi cereales* consisted chiefly of processions in which nuts and dried peas were thrown to the crowd, and curiously enough an egg was solemnly borne as a symbol of the earth which Ceres had been obliged to overrun, in searching for her daughter Proserpina, a proof that the ancients were acquainted with the real form of our planet.

It was at the commencement of the fourth century before our era that the Carthaginians, frightened by their reverses in Sicily, and attributing them to the vengeance of the goddesses Demeter and Persephone, because the army had violated and ravaged their temple at Syracuse, resolved to introduce them into their pantheon. They raised statues to them, and, in order to render themselves favourable to the goddesses, they essayed to honour them with the pomps and rites of Greek sacrifices. In addition they gave the care of their cult to Greek priests.

The panic which was a prelude to the establishment of the cult of Ceres and Proserpina at Carthage, and the influence which the Greek priests exercised on the manners of the Carthaginians, seems both to explain and admit of the dating of the unexpected appearance of the custom of burning the dead and enclosing their calcined and broken bones in little stone chests.

The necropolis of Douïmes, which dates approximately from the end of the seventh century to the first years of the fifth century, has furnished scarcely an example of cremation in upwards of a thousand sepulchres visited, whilst the pits and funeral chambers hollowed in the massive rock where was raised in the Roman epoch, according to these authorities, the *fanum* of Ceres—contains, almost exclusively, urns with

calcined bones. There have been found as many as eight or ten in one chamber, and up to the present moment the total reaches 400. The custom of cremation seems indeed to have been introduced suddenly into Carthage at the epoch when the Greek priests, charged with the cult of Ceres and Proserpina, exercised their influence on the manners and religion of the Carthaginians.

But above and beyond any other finds those which bear the most distinctive *cachet* are the beautiful and curious engraved hatchet razors, the exact counterparts of which are not, up to this present, forthcoming from any other quarter of the globe.

In every instance the engraving bears a distinctly Egyptian character, and the handle is invariably shaped in the form of a swan's head and neck. To the unskilled eye these flaky blades, notwithstanding their delicacy of form, appear to be little more than a mass of verdigris; but a patient and minute antiquary, the Marquis d'Anselme de Puisaye, has brought to light the true meaning of the scarcely discernible lines.

A very perfect specimen bears on one side a man's upright form turned to the right, the left leg advanced, dressed in a kind of skirt decorated with *motifs* in the form of crosses. The neck is adorned with a collar. In the left hand he bears a palm towards which he is holding up his right hand in a gesture of adoration.

Beneath his feet, a line of oval shapes completes the scheme of decoration.

The reverse bears the form of another person wearing the double Egyptian crown, and a collar also adorns his neck. He, too, lifts his hand in adoration, but in this instance the palm is an entire tree and placed at some distance from him. The following is the description of another specimen given by Père Delattre himself:

Here is a new specimen. It is a razor found more than ten years since in the Punic necropolis at Byrsa. On one face it bears a sort of palm or water lily with lotus flowers, surmounted by two hawks bearing Egyptian crowns and facing each other. At the foot of the sacred tree are two birds resembling

herons, cranes or ibises. The reverse bears a representation of peculiar interest, which is further augmented by a Punic inscription comprising a dozen letters.

On presenting the photograph of this precious piece of archæology to the Académie des Inscriptions et Belles Lettres, at the meeting of the 22nd September, 1899, M. Heron de Villefosse gave the following description of it, which he accompanied with the following learned commentary:—

Beneath the inscription is depicted a bull, lying with his two front legs folded under his body. A bird attacking a serpent is perched on the back of the animal, who seems otherwise pre-occupied.

The origin of this curious representation is to be sought for in the East, and no doubt as far as Chaldaea. Some bone combs decorated with an analogous scene at Carthage and in the South of Spain. Thus we do find attested the commercial predominance of the Phoenicians throughout the basin of the Mediterranean.

It is certainly a very interesting *à propos* of the bird perched on the bull's back, to recall the celebrated bas-relief of *Taurus Trigaranus*, which decorates one of the altars discovered in Paris in 1711, under the Choir of Notre Dame, and preserved to-day in the Musée de Cluny. One sees there cranes perched on the back of a bull, but instead of the animal lying down, it is upright and adorned for the sacrifice. On the blade of Carthage a bee or large fly is engraved at the left of the inscription—one of its wings being overlapped by the tail of the bird.

This bronze blade was found at Byrsa, on July 31st, 1889. Preserved in the Musée de St. Louis at Carthage, it there hid its secret for ten years under a thick oxydised coating. It was the skilful and delicate hand of the Marquis d'Anselme de Puisaye which knew how to reveal it to us.

As to the inscription, M. Phillipe Berger notices that the writing is archaic and analogous to some ancient Phoenician inscriptions of Egypt of the epoch of Psammeticus.

The learned epigraphist there deciphered the name Arbarbaal, son of Asar, preceded by a word the meaning of which he could not determine. One is asked whether one might attribute to these little monuments a votive character or simply recognise in them an instrument of special use. Many of my *confrères* who have sojourned in the interior of Africa, particularly the Equatorial regions, Upper Congo and Tanganyika, have assured me that the blacks of this district use razors having the form of our little hatchets.

This assertion has led me to see in these objects genuine razors, and this



Engraved Hatchet Razors found in the Punic Necropolis, Byrsa



opinion has been admitted by the *savants*. Possibly these instruments formed part of the paraphernalia of Phoenician worship, since there have been discovered in the ruins of Carthage Voting Offerings of the Sacred Barbers, and in an inscription from Cyprus we see *tonsures* forming part of the *personnel* of the Temple of Astarte.

We have here, perhaps, an explanation both of our razors in the form of a hatchet and of the frequent presence of those scissors (*forcipes*) in the tombs of the necropolis which we are exploring.

The razors are perhaps the most interesting as they are indeed among the rarest of the finds.

A certain tribute of Carthaginian spoil finds its way to the Museum at Bardo, the Official Palace of the Bey of Tunis; and here one notes, as in the Musée St. Louis, that there is no plethora of these little bright green hatchet razors.

As for pottery and potter's marks, the subject is so wide that only a touch at the fringe of this extensive theme can be aimed at here.

[Of potter's marks the Chaplain of St. Louis writes]:

We collect and publish with care these little monuments which at first sight appear insignificant, but in archæology there is nothing insignificant, the smallest potsherd, as soon as one can by dint of a long series of observations, recognise its origin and assign to it a date, becomes a scientific element enlightening a discovery. The Musée Lavigerie de St. Louis possesses hundreds of potter's marks of all epochs. When these inscriptions shall have become embodied in the *Corpus Inscriptionum of Berlin*, which publishes all Greek and Latin Ceramic texts collected throughout the world, some interesting conclusions will be opened out, not only as touching the history of pottery and epigraphy, but also, and above all, that of the great commercial currents of which Carthage constituted the point of departure.

He mentions elsewhere "the clay handle of a Rhodian amphora with a circular potter's mark ornamented with a rose, symbol of the Isle of Rhodes, which took its name from the abundance and beauty of the roses which its soil produced." Again he notes "the handle of a Rhodian amphora and another of a Punic amphora, each with its mark." The Greek stamp is 37 millimetres long and 15 wide. I reproduce it here.

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Albert Dumont gives a similar mark (*Inscr. ceramique de la Grèce*, page 84, No. 61). But he shows at each corner of the seal a star of four rays; in our example I recognise rather the letters.

It is impossible to enumerate, far less to describe within the straitened scope of a review, the diverse forms of the vases and other pottery found in this Punic cemetery, for their name is legion; but though there are Greek, Roman and Etruscan types met with in abundance, testifying to the widespread commerce of Carthage, the pottery which belongs to Phoenician invention is no doubt represented by the curious amphora with long stems, instead of the usual conic base. Evidently they were intended to be held by this form of handle, as a torch would be held, and were destined for religious use.

In Roman ceremonials it was forbidden to deposit on the ground the vases containing the liquid destined for the sacrificial rites.

Probably this was also the case among the Carthaginians, and the vases were thus constructed to facilitate their tenure.

Of the vases it will for the present suffice to repeat the description of one interesting specimen which the Reverend Père Delattre gives in his account of the work done during April, May and June, 1898, in this necropolis at Bord-el-Djedid.

The most remarkable finds were two terra cotta pieces, a small vase and a figurine, both of them decorated with painting. The vase is a lecythos of very fine earth; the convexity, of oval form, is surmounted by a narrow neck. A slender handle takes up the back of the vase, which is decorated with a palm leaf met by two half-leaves which over-reach it in height. But it is the painting on the front of this vase which is especially interesting. One sees here, a woman seated on a stool receiving from a slave the finishing

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1. Painted Etruscan Terra-Cotta Vases from necropolis at Bord-el-Djedid.
 2. Roman Lamp. 3. Christian Lamp. 4. Three Lamps, one
 Greek and two Punic in form



touches to her toilet. The *coiffure* is completed, the arms are already adorned with bracelets, the right ear has its earring, and the maid is helping her mistress to pass the second pendant into the left ear.

The slave herself, placed on the left and seen in profile, also wears bracelets and earrings. On the right, in the background, appears a band of stuff finished at each end by a fringe, and some lines.

The artist, perhaps, wished to represent a girdle. This scene has an astonishing realism. The drawing is perfect; the pose and movements have a quite remarkable naturalness; the expression is living. The matron, her gaze fixed on the slave, seems to betray an apprehension of pain, and to say to the one helping her, "Oh don't hurt me!"

One could not wish for a picture more full of life. At first sight the two figures appear to be painted in a light tone on a black ground of metallic reflectiveness. Nothing of the kind. The artist, after having determined by drawing the position of his models, has painted the outline in black. He has done the same with the palm leaves, filling with the same colour the whole remaining ground.

The black colour has again served him to fix with excessively fine touches and lines the features of the faces and the details of the garments. This system of painting *in reserve* upon the light tone of the clay displays great art in the painter who has decorated this vase. To complete the effect he has employed white. With this he has entirely painted the stool on which the matron is sitting. The same colour has served to indicate a slight cap on the head of the two women, likewise the earrings, bracelets, borders, fringes and lines which finished the two ends of the band of stuff mentioned further back.

Finally, behind the slave in the background appear six or seven little touches arranged in a vertical line and diminishing in size until the lowest and last is scarcely perceptible. The scene depicted on our lecythe is truly a work of art. Several *savants* have thought that the greater part of the painting thus executed on antique vases, particularly on Greek ceramics, reproduced the pictures of celebrated painters. The painting on our vase, dating back to more than 2000 years, has perhaps preserved to us the copy of a picture of one of those great masters.

This cemetery seems to enclose a most representative display of the various forms in which defunct humanity may be committed to the dust. Here are found the little stone chests which contain, not only the ashes of the corpse, but likewise traces of his vesture and the money placed on his person, together with other mysterious accompaniments, the exact reason of whose presence has not entirely been deter-

mined upon, and which have all been burnt together. Then come the wooden coffins in large quantities in various stages of preservation or decomposition.

In the Musée de St. Louis is preserved a large coffin hollowed out from the bole of a cedar tree, containing a perfect skeleton embedded in resin, and it is interesting to speculate whether this resin was poured over the corpse after the latter was placed in the coffin, or whether the simple, natural plan was adopted of allowing the sweet resinous sap, the *λιβανος* of the Wise Men, to flow from the wounded cedar wood, enfolding the corpse in a fragrant shroud of incense.

Then come the sarcophagi of stone and white marble, six of the latter having come to light during the year 1902, and among these last are to be included the crowning surprise of the year, namely, two very beautiful, very perfectly preserved and most characteristic, anthropoid sarcophagi, the one of a Carthaginian priest and the other of a contemporary priestess.

Truly this sweet priestess need not fear to take her place in the ranks of classic loveliness. The dove she is holding in her right hand might be taken as a symbol of her own gentle beauty and serious sweetness. From across the gulf of the centuries she looks down on those who have taken her from her tomb, with a look of such ineffable sweetness as seizes the imagination and holds it in reverie.

She lies extended on her sarcophagus, which is painted all over with the most brilliant colours, which are still further enhanced by the addition of gilding. She wears the costume of the great Egyptian goddess Isis and Nephtys, the body being hidden by the two wings of the sacred vulture which enfold the hips and cross in front, thus arching their extremities in such a fashion as to give to the lower part of the body almost the aspect of the tail of a fish. The vulture's head appears surmounting her head-dress, and a short veil falls on each shoulder, leaving free the brow surrounded by close curls, the full calm face, the throat and the ears bearing rings.

The bosom is draped with a slight, veil-like fabric, sym-

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Figure of Carthaginian Priest on Sarcophagus : (1) Front view ; (2) In profile



metrically and beautifully folded and attached by two brooches to a wide golden collar band, while the same piece of fabric continues from the girdle to the feet, so exquisitely chiselled, which appear from beneath the robe and between the two great wings.

Surely here is a pure type of Phoenician womanhood. That majestic calm, which is the outward and visible sign of the highest courage within, accords well with all we are told of the women of Carthage, of their bearing and enduring, in that most terrible siege which tried and proved them valiant unto death.

A large hole was found in the upper end of the lid of this sarcophagus, and on opening it a femur was found near the skull, indicating only too clearly that the tomb had long since been rifled by the Arabs. They had left twenty-one bronze coins, which possibly they considered too unimportant to take, but the entire absence of silver or gold coins in any of the coffins or ossuaries leads one to wonder whether this deplorable practice was the cause.

However, it is possible to attribute other reasons for the exclusive presence of bronze coins, which appear by hundreds and even thousands, sometimes well preserved and with the head of Persephone or Astarte clearly defined on the one side, and the galloping Phoenician horse on the reverse; sometimes, on the other hand, stuck together into a green and solid lump by oxydation.

One hypothesis is that the golden rings found in some of these tombs were possibly coins in their primitive form, and used as such by the Carthaginians, even as the Egyptians before they introduced stamped golden coins made use of golden rings for the purpose of exchange.

Three of these golden rings were found in the sarcophagus of the priest, which was discovered beside that of the priestess. Their position deserves to be noticed. On the right side of the skull, at the bottom of the coffin, lay two of these rings, and the third was found on the left side.

A curious terra cotta masque, discovered six years ago and preserved in the Musée Lavigerie, represents the head of a man wearing bronze rings in his ears and a leaden or silver ring in his nose, analogous to the "Nezem" or nose-ring of the Hebrews.

Until this mask was discovered, it was thought that the nose-ring was entirely relegated to women. Now, however, in view of the fact that they evidently were also worn by men, an interesting speculation arises as to whether perhaps our priest wore them too, and whether in course of decomposition the nose-ring slipped down to the right and joined the ear-ring.

The skeleton, as is almost invariably the case, retained the shrunken remains of an envelopment of resin. On the neck a tiny cylindrical box had become oxydised to the breast bone, and on removing it the fork of the sternum came away with it. But the box itself, after very short exposure, crumbled to atoms, leaving revealed twenty-five bronze coins.

The ring finger of the right hand bore a beautiful signet-ring entirely of gold, engraved on the bezel, of which was a profile head with hair and beard crisply curled. So close is the resemblance of this head to that sculptured on the lid of the sarcophagus, as to leave no doubt that we have here two accurate portraits of the defunct priest.

The sculptor has revealed a man of great character and dignified presence. The features are well accentuated, the brow slightly wrinkled, the ears are small, and the eyes, whose irises still retain traces of colour, gaze straight forward with a reality and solemnity which is almost startling, and this impression is by no means diminished by the attitude of the right hand, raised in benediction.

He wears a tunic with short sleeves and over this falls a toga, terminated by a fringe. In his left hand he bears a perfume or incense vase. His marble robe and that of the priestess both have a rosy tinge in parts, due, perhaps, to the action of that all-pervading Phoenician red with which the



Figure of Carthaginian Priestess
on Sarcophagus, with wings
of Sacred Vulture



Figure of Carthaginian Lady
on Sarcophagus



interiors of the coffins and the walls of the tombs were so frequently painted. This vivid scarlet, which they knew how to obtain from certain molluscs, especially from *Murex trunculus* and *Murex brandaris*, became so entirely their own national colour, that in order to intimate to a slave that he should have his back reddened with the cuts of a lash, he was told that his skin would wear a Phoenician or Punic tint. *Fiet tibi puniceum corium.* (Plautus. *Rudens*, 1906.)

The same writer in one of his vanished comedies bearing the title of "*Coecus*," composed, it is said, to satisfy the bitter hatred of the Romans against Carthage, mentions in the only two verses remaining to us :—

Nihil quidquam factum nisi fabre nec quidquam positum sine luxu,
Auro ebore purpura argento picturis spoliis tum statuis.

The visitor to Carthage to-day may find in the glass cases of the Museum, workmanship of gold, silver, ivory, coloured objects in which the Punic red dominates, painted vases, sculptures, statues and figurines, all of them the spoil of ancient Carthage.

Much more excavating and much more comparative study must no doubt be accomplished by the wise White Fathers, before they can fully interpret for us the meaning of the abundant presence of heterogeneous objects which invariably accompany the dead in their tombs. So much has already been done that there is every reason to hope the time is not far off when each fragment found may be forced to yield its secret and take its part in telling once more, better than has ever been told, the story of Punic Carthage.

Meanwhile, this queen of the ancient world lies trampled in the dust, but guarded, as majesty should be, by the eternal majesty of the hills, the broken heart hushed into rest by the soft song of the breakers, the naked soul, shrouded as with a veil of mystic colour, radiating from the everlasting loveliness of the tideless sea.

MABEL MOORE.

RECENT EXCAVATIONS IN ÆGINA

AN excursion from Athens to the Island of Ægina is well worth undertaking for the natural and artistic beauties of the site. Long before reaching the island, its widely extending mountains, half-veiled in blue vapour and crowned by the steep cone of the Oros, meet the eye. We know that important remains of a large sanctuary exist, and the fame of the Æginetan sculptures contained in the Glyptotek at Munich is universal. The north-eastern point of the island, with the hill on which since the dark ages the renowned temple has stood, is the most striking. After climbing this height a high plateau is reached, thinly sprinkled with pines; the temple, standing on a broad terrace among fragments of stone, shines resplendently white in the blue atmosphere. Below, on two sides, the sea glances in the morning light; the richly indented coast of the Gulf of Saronicus, from Cape Sunium to the Attic plain, from Salamis to the mountains of Geraneaia near Megara, bounds the view. The temple is a Doric peripteros, the twenty columns still standing are in good preservation, most of them are situated on the front side, facing east, and on the adjoining lateral parts. Besides these columns and considerable remains of walls, the two columns of the pronaos remain, also to a great extent intact. The measurements showed the length of the pillars with their capitals to be five yards and three-quarters, the diameter of the lower part is one